

Inner Peace: Behind the Lyrics of the Song “Di Akhir Perang”

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Abstract. Music serves not only as entertainment, but also as a medium of emotional communication that can represent human inner experiences through lyrics and linguistic symbols. In this context, songs are often interpreted as a space for self-reflection for listeners. This study aims to understand how inner peace is represented in the lyrics of Nadin Amizah's song *Di Akhir Perang*. This study uses a qualitative approach with descriptive methods and Ferdinand de Saussure's semiotic analysis, which emphasizes the relationship between the signifier and the signified. Data were obtained through text analysis of the lyrics and in-depth interviews with five listeners who had an emotional connection to the song. The results show that the lyrics of *Di Akhir Perang* represent an individual's emotional journey from inner conflict to inner peace. Signifiers such as “planting and reaping,” “dead hands,” “accepting feelings,” and the metaphor “the war is over” form signifieds in the form of awareness, self-acceptance, emotional recovery, and of inner peace. The informants' interpretations show similar tendencies despite different emotional experiences. This study concludes that the song *Di Akhir Perang* functions as a medium of emotional communication that symbolically represents human inner experiences and reinforces the role of music in communication studies.

Keywords: Emotional Communication, Inner Peace, Semiotics, Song Lyrics.

1 Introduction

Music has been an essential part of human life since ancient times. Its function is not limited to entertainment alone, but also serves as a medium of emotional communication that transcends language and cultural barriers. In the realm of communication, music plays a complex role: it can convey emotions, shape identities, and reflect social and cultural values within society. The development of digital technology, particularly with the advent of platforms such as Spotify and YouTube Music, has significantly changed the way music is consumed. According to a report [1]. Approximately 83% of respondents in Indonesia admit to regularly using digital music streaming services, with most of them listening to music as a way to reduce stress and balance their emotional state. This fact shows that music plays an important role as an emotional medium that helps individuals calm down and express their feelings. These

findings confirm that music has an important role in regulating emotions and finding personal meaning.

The surge in digital music consumption within Indonesia underscore music's role as a medium for self-reflection and emotional regulation. However, a specific research gap exists regarding the symbolic construction of "inner peace" particularly in tracks that utilize contradictory metaphors. A prime example is Nadin Amizah's "Di Akhir Perang" which is distinctive for its portrayal of tranquility through vile imagery such as "war," "arrows," and "dead hands." On the other hand, a report [2] reveals that globally, the pattern of listener interaction with music has shifted to become a means of self-reflection and cultural expression, rather than merely a form of entertainment. These findings show that music is now increasingly understood as a medium of emotional and cultural communication, as well as a means of psychological reflection that plays an important role in modern society.

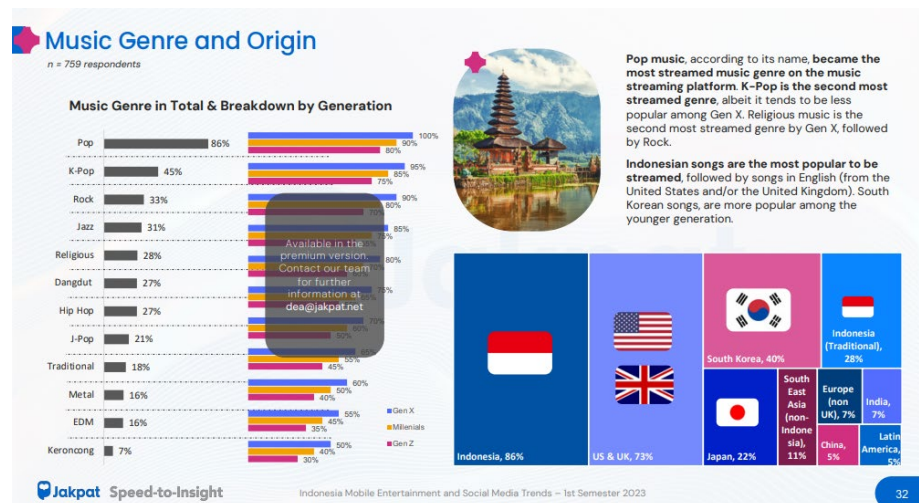


Fig. 1. Digital Streaming Platform Music Listeners
 Source: Jakpat, 2023

This trend indicates that modern society, especially the younger generation, increasingly uses music as a space to understand themselves and channel their emotions. In this context, the works of Indonesian musicians such as Nadin Amizah, Sal Priadi, and Kunto Aji play an important role. Their lyrics are known for their rich symbolic meaning and introspective nuances. One notable work is Nadin Amizah's song "Di Akhir Perang", which describes the inner journey of humans in finding peace after going through emotional conflict. Through poetic and metaphorical lyrics, this song presents symbols such as "war" and "peace" to illustrate the struggle between suffering and self-acceptance.

According to [3], Music is a form of nonverbal communication that can unite individuals and convey complex emotions, intentions, and social meanings. This shows that music has a communicative function that transcends verbal language because it

can evoke deeper emotional and social experiences. Music can also be understood as a universal representation of human experience that reflects psychological and cultural dynamics. In this context, Nadin Amizah's song "Di Akhir Perang" is not merely understood as a work of art, but also as a cultural text that contains symbols, values, and emotional experiences conveyed through its diction, metaphors, and musical nuances. In this study, inner peace is conceptually defined as a state of intrapersonal communication where an individual achieves self-acceptance and emotional stability after enduring a period of internal conflict. This condition is not merely the absence of distress, but a proactive process of reconciling past experiences both positive and negative into a harmonious sense of self. Within the lyrics of "Di Akhir Perang," this peace is identified through signs of emotional relief and the ability to find a "safe harbor" or mental "home" (pulang) amid life's challenges.

A number of previous studies have shown that music has the ability to evoke emotional responses in listeners through certain psychological mechanisms. Thus, music not only serves as a means of entertainment, but also as a medium that provides meaningful emotional experiences [4]. Furthermore, as a cultural text, music can represent discourse on affection and interpersonal relationships, as seen in the analysis of other song lyrics that reflect emotional values in specific cultural contexts [5]. In the dynamics of human emotional experiences, relationships grounded in affection play a significant role in influencing an individual's psychological condition. However, there is a notable research gap in the existing literature. While studies by [4] and [5] focus extensively on psychological mechanisms and macro-level representations of values, they often overlook the detailed analysis of the sign system that technically constructs these meanings. Most research remains at the level of emotional outcomes without deconstructing how the relationship between the signifier and the signified within the lyrics operates to produce the reality of inner peace. This study addresses this gap by applying Ferdinand de Saussure's semiotics to bridge linguistic signs with the listeners' emotional experiences.

The selection of "Di Akhir Perang" as the object of this study is driven by its unique symbolic narrative within the contemporary Indonesian music scene. Unlike many popular songs that depict peace through conventional soft metaphors, Nadin Amizah employs a paradoxical approach by using imagery of violence and conflict such as "war" (perang), "arrows" (panah), and "death" (mati) to represent the ultimate achievement of tenderness and inner tranquility. This lyrical complexity provides a rich semiotic landscape to explore how listeners decode seemingly negative signs into a positive, healing psychological state. Furthermore, the song's massive popularity among listeners seeking emotional refuge makes it a significant cultural artifact for studying modern intrapersonal communication.

Love serves as a source of security, acceptance, and emotional support that helps individuals cope with and recover from inner turmoil and emotional conflicts that arise throughout life. When individuals find themselves in emotionally unstable situations, healthy loving relationships can serve as a vessel for recovery, allowing for inner peace and relief. The correlation between music and loving relationships is reflected in the song "Di Akhir Perang" by Nadin Amizah, which represents the emotional state of individuals after going through a phase of life filled with inner turmoil.

Through the use of the metaphors “war” and “home,” this song describes the emotional transition from a state of pressure to finding a sense of security and peace through the presence of positive love.

Thus, this song not only expresses the personal experiences of its creator, but also represents universal emotional experiences, particularly regarding the role of compassion in alleviating inner conflict and restoring an individual's emotional balance. This study uses Ferdinand de Saussure's semiotic approach, and the meaning in this song can be analyzed through the relationship between signifiers such as diction and phrases in the lyrics, as well as signs in the form of concepts of inner peace, self-acceptance, and emotional conflict resolution. Thus, the process of seeking inner peace in the song is constructed through a sign system that allows listeners to capture, interpret, and connect the meaning with their own inner experiences.

Musical communication is the process of conveying emotional and symbolic messages through musical elements such as melody, harmony, tempo, and dynamics. Music functions as a universal language that can convey feelings without explicit words. Music plays an important role as a universal communication tool that can express feelings, ideas, and reflections to its listeners [6]. Music serves not only as entertainment, but also as a medium for representing human emotions and cultural values. This is in line with [7]'s view which emphasizes that emotions in music are influenced by musical structure and emotional context. Music can be understood as a form of communication that functions as a means of psychological and cultural reflection, helping listeners interpret the emotional meaning contained in a work.

This view is in line with [8] which emphasizes that music has social, emotional, and cultural dimensions that enable individuals to interpret their life experiences. Furthermore, [9] adding that listening to music can be a reflective process that plays a role in regulating emotions and shaping cultural identity. Songs are not merely a form of entertainment, but a medium of cultural communication that conveys values, messages, and emotional expressions. Songs serve as a tool for cross-cultural communication that transcends language barriers, allowing individuals to express stories and reflections that can be understood by various groups [6]. A research by [10] and [11] also shows that songs can be a means of representing identity and emotions, but the theme of inner peace is still rarely discussed. Therefore, this study aims to fill this gap by examining the reflective song “Di Akhir Perang” by Nadin Amizah.

Music does not merely serve as entertainment, but also as a reflective medium that conveys emotional and symbolic values within a specific cultural context. [12] argues that listening to music plays a role in regulating emotions and shaping identity among teenagers. Meanwhile, [13] explains that digital music consumption has a strong correlation with emotional resonance and self-identity recognition in late adolescence. On the other hand, research conducted by [14], It was found that the habit of listening to music in a healthy manner is positively related to an individual's ability to regulate emotions (emotion regulation self-efficacy). Conversely, unhealthy use of music is associated with a tendency to have difficulty recognizing emotions (alexithymia), as well as increased levels of anxiety and depression. This shows that music has two functions: as a medium for managing emotions and as a means of psychological healing.

However, most of these studies tend to focus on the emotional and psychological meanings contained in song lyrics, without deeply examining the system of signs and symbols that form cultural meaning constructs. To support understanding of the background behind the song's creation, in a video uploaded to his personal TikTok account on [15] revealed that the song "Di Akhir Perang" was inspired by her experience of finding true love. She explained that finding healthy love should feel like coming home after going through a war, a phase of life that is exhausting, draining, and often filled with sadness. Through this song, Nadin recounts the moment when she finally met the right love, which she likened to the end of a long war that drained her emotional energy. After going through that phase, she felt like she had returned to a place that provided a sense of security and soothed the inner thirst she had been feeling all along.

This explanation confirms that the song "Di Akhir Perang" not only reflects personal emotional experiences, but also represents an individual's inner journey that leads to a sense of relief and emotional peace. Thus, semiotic studies of music often stop at the analysis of linguistic signs, even though these signs are interrelated with ideology, social experiences, and listener interpretations. This is the research gap that needs to be bridged. Based on this, this study uses Ferdinand de Saussure's semiotic theory to examine the relationship between the signifier and the signified in the lyrics of the song "Di Akhir Perang". The aim is to understand how the meaning of inner peace is formed through the arrangement of these signs.

This semiotic approach provides a solid framework for viewing music not only as an aesthetic work, but also as a system of meaning that contains symbolic and ideological values. Reinforcing the background of the song's creation, Nadin Amizah revealed that "Di Akhir Perang" was inspired by her personal emotional experience of finding healthy love after going through a difficult phase of life filled with emotional exhaustion. She analogizes this experience as the process of returning home from a war, a state in which a person has drained a lot of inner energy, is emotionally exhausted, and finally finds a space that provides a sense of security and acceptance. This statement emphasizes that the song "Di Akhir Perang" not only reflects the personal experiences of its creator, but also depicts an inner journey that culminates in emotional relief and tranquility.

Theoretically, this study is expected to contribute to the development of communication science, particularly in the study of communication meaning and cultural representation through music media. Practically, this study provides insight for musicians, educators, and the community to understand that music has a deeper meaning than just entertainment, namely as a reflection of human inner experiences and a means to understand peace, self-acceptance, and the process of emotional healing.

Despite the growing body of research on music as a medium of emotional expression, there is still limited understanding of how the meaning of "inner peace" is specifically constructed through the relationship between linguistic signs in song lyrics and listeners' interpretations. Most studies tend to emphasize emotional outcomes rather than explaining the semiotic process that forms these meanings. Therefore, this study specifically addresses how the relationship between signifier and signified in the lyrics of "Di Akhir Perang" constructs the meaning of inner peace, and how this

meaning is interpreted by listeners based on their emotional experiences. Based on this objective, the main focus of this study is to examine the relationship between the signs and meanings contained in the lyrics of the song “Di Akhir Perang” by Nadin Amizah using Ferdinand de Saussure's semiotic theory and based on the perspective of the listener. This study also aims to see how the meaning of inner peace is formed through the arrangement of signs in the lyrics of the song.

By doing this, the research aims to contribute to communication studies, especially in how music works as a tool for intrapersonal and non-verbal communication. While many semiotic studies just look at the meaning of lyrics, this study offers something new by showing how “inner peace” is built as a shared reality between the song and its listeners. It shows that modern pop music is more than just entertainment it's a functional way for people today to manage their emotions and find their own sense of peace.

2 Methods

This study applies a qualitative approach with descriptive methods to explore in depth the meaning and signs that represent inner peace in the lyrics of the song “Di Akhir Perang” by Nadin Amizah. A qualitative approach is used because the focus of the study lies in the process of meaning and subjective interpretation of the song lyrics, rather than quantitative calculations or data generalization. Through the descriptive method, the researcher attempts to systematically explain the relationship between the signifier and the signified in forming the meaning of inner peace based on Ferdinand de Saussure's semiotic framework.

The research subjects consisted of five informants selected using purposive sampling, considering that the informants were active listeners of Nadin Amizah's work and had an emotional connection to the song “Di Akhir Perang”. To get a better look at their perspective, the researchers used in-depth interviews to talk about how they personally understand the lyrics. These conversations weren't just about the words, but how the listeners link the song's symbols to their own real-life struggles. This way, the “meaning” or “signified” in this study is based on the actual feelings of people who really live with the song, not just from the researchers' own thoughts. The selection of informants was based on [16] opinion that in qualitative research, informants are selected deliberately so that the data obtained is in line with the needs and objectives of the research. The five informants were assessed as capable of conveying their experiences, interpretations, and emotional responses to the song lyrics, thereby supporting the analysis of inner peace through a semiotic approach. To operationalize this, the analysis is conducted by mapping two layers of meanings.

First, the Signifiers are identified as the physical form of the signs, specifically the dictions and metaphors found in the lyrics of “Di Akhir Perang” such as “war”, “dead hands”, and “home”. Second, the Signifieds represent the mental concepts or emotional meanings triggered by these signs, as interpreted through the lenses of the informants' personal experiences. By deconstructing the relationship between these two layers, the research moves beyond literal translation to uncover how the song's lin-

guistic structure effectively communicates the journey toward emotional recovery and inner peace.

The object of study in this research focuses on the process of forming the meaning of inner peace contained in the lyrics of the song “Di Akhir Perang”. Data collection techniques include observation of the lyrics, semi-structured interviews with informants, and documentation in the form of official lyrics and other supporting sources. The entire research process was conducted online with the research location in Cirebon, West Java, from November to December 2025. In this case, the researcher acted as the main instrument directly involved in the data collection and analysis process.

The stages of data analysis were carried out through the processes of data reduction, data presentation, and conclusion drawing as stated by [16]. The collected data were filtered and focused on aspects related to the meaning of inner peace, then arranged in the form of thematic narratives that explained the relationship between signs and signifiers in song lyrics. To maintain data validity, this study used source triangulation by comparing the results of informant interviews and observations of the lyrics, so that the interpretations produced had a strong basis and were scientifically accountable. To keep the analysis focused, the units of analysis here are specific sections of the lyrics such as word choice, phrases, and metaphors that indicate shifts in emotion. These sections are not examined individually instead, they are studied as part of the song's overall narrative. This helps demonstrate the journey from inner turmoil to ultimately finding peace.

Furthermore, since a song isn't just about the words, this study also looks at the musical elements like the melody and the overall feel as part of the sign system. In this case, the music works as a non-verbal “signifier” that helps the listeners understand the “signified” or the deeper meaning of the lyrics. For instance, the calming tone of the song isn't just a background it actually helps reinforce the message of finding inner peace that is already in the lyrics.

3 Results and Discussion

The results of the study related to the interpretation of the lyrics of the song “Di Akhir Perang” by Nadin Amizah focused on how informants interpreted the signs and symbols that appeared in the lyrics. The results were presented sequentially through a table of signs and symbols, which were then explained descriptively, without including theoretical analysis.

In general, the results of the study show that the informants interpret the song “Di Akhir Perang” as a depiction of a person's emotional journey in facing inner conflict until reaching a sense of calm. Each part of the lyrics is understood to have its own function in building interconnected emotional flows and forming a unity of meaning.

Table 1. Stanza 1

Signifier	Signified
<i>Perlahan akan Kuajarkan cara Menanam menuai Baik buruk di dunia</i>	This stanza is understood as the initial phase in the process of learning to live life, when a person begins to develop moral and emotional sensitivity through their experiences, while also realizing that every choice they make always has certain consequences or repercussions.

In stanza 1, the informant views this as the initial stage of a person's emotional journey, namely the process of learning about life, which is undertaken slowly and continuously. The expression “Kuajarkan cara menanam menuai baik buruk dunia” (I shall sow good and bad about the world) is interpreted as the awareness that every experience, whether pleasant or unpleasant, always has certain consequences. The informant assesses that at this stage, individuals begin to understand the realities of life from a more mature perspective, namely realizing that life does not always go as expected and that every action and decision has an emotional impact. This interpretation reflects the emergence of emotional maturity, which is where individuals no longer view life experiences simplistically, but begin to accept the combination of good and bad as part of the process of self-formation.

Table 2. Stanza 2

Signifier	Signified
<i>Kuwarnai tanganmu yang mati Biar kau lihat dunia tak lagi menyakiti</i>	This stanza is interpreted as a moment of awakening, when a person slowly leaves behind emptiness and begins to see life from a different perspective: that the world does not only bring pain, but also opens up possibilities for hope and healing.

In the second stanza, the informant observes a shift in emotional state, from numbness to the reemergence of more active emotional awareness. Numbness is understood as a situation in which individuals are no longer able to feel emotions deeply, whether happiness or sadness, so that life is lived without emotional involvement. The phrase “Kuwarnai tanganmu yang mati” (I color your dead hands) is interpreted as a symbol of the effort to revive lost emotional sensitivity, where individuals begin to dare to recognize and feel their feelings again. This is in line with the informant's statement that “the phrase ‘Kuwarnai tanganmu yang mati’ describes the process of healing emotional wounds.” Interview with [17]. Meanwhile, the phrase “the world no longer hurts” is understood as a change in perspective on life, from one that was previously perceived as full of pain to one that is more emotionally acceptable. This section marks the emergence of initial hope, when individuals begin to view life not solely as a source of suffering, but as a space for emotional recovery and growth.

Table 3. Stanza 3

Signifier	Signified
<i>Dan kubisikkan asal kau tahu bagaimana</i> <i>Rasanya bahagia sepenuhnya sampai</i> <i>Ku merasa lega, kau merasa lega</i> <i>Ku sampai di sana</i>	This part is understood as the culmination of the emotional journey, when feelings of happiness and relief emerge fully after the individual has gone through a long process of facing and accepting inner conflict, while also marking the achievement of emotional calm and peace.

The third stanza describes the emergence of an emotional state of relief and inner peace after an individual has successfully overcome a phase of sadness and despair marked by internal emotional conflict. This conflict is understood as an inner struggle between feelings of sadness, disappointment, and emotional exhaustion with the desire to get back up and continue living. The phrase “Rasanya bahagia sepenuhnya” (feeling completely happy) is not interpreted as a momentary happiness, but rather as a more stable emotional state, in which negative feelings no longer dominate the inner experience. Meanwhile, the phrase “Ku merasa lega” (I feel relieved) is understood as a reduction in the emotional pressure that was previously felt, such as the exhaustion that existed within the soul as a result of emotional turmoil and various obstacles experienced.

This interpretation is also reinforced by a statement from an informant who said that “this stanza describes the journey of a person who has overcome many obstacles, including sadness and despair, to finally find peace, happiness, and a place to return to.” Interview with [18] and supported by other informant.

Table 4. Stanza 4

Signifier	Signified
<i>Perlahan telah</i> <i>Kau ajarkan cara</i> <i>Menerima rasa</i> <i>Baik buruk yang ku punya</i>	This stanza is understood as the next stage in the emotional process, when the focus of acceptance shifts from external circumstances to personal feelings and inner conditions. At this stage, individuals begin to make peace with themselves and realize that imperfection is a natural part of life's journey.

In stanza 4, it shows a more mature stage of self-acceptance after the individual has gone through various emotional turmoil. The phrase “Menerima rasa baik buruk yang ku punya” (accepting the good and bad feelings I have) is understood as a form of awareness to acknowledge all the emotions felt, including sadness, disappointment, and mental exhaustion, without denying or hiding them. This attitude reflects a change in the way individuals view themselves, where they no longer demand always positive emotional states, but begin to be open and honest about their current inner condition. Informants see this stanza as a process of making peace with oneself,

marked by the ability to accept emotional imperfections as a natural part of life's journey.

Table 5. Stanza 5

Signifier	Signified
<i>Kau panggil jahat yang menyelimuti Sampai ku tahu dunia tak lagi menyakiti</i>	This stanza describes the growth of individual awareness and courage in facing inner conflict. At this stage, negative feelings are no longer avoided, but rather acknowledged and reflected upon, so that individuals begin to realize that suffering no longer completely dominates their emotional experience.

The fifth stanza above describes a shift in the way individuals deal with inner conflicts that were previously felt as an emotional burden. The phrase “Kau panggil jahat yang menyelimuti” (you call out the evil that envelops you) is understood as a form of awareness to recognize and acknowledge negative emotions that have been suppressed, such as pain, fear, and unresolved inner wounds. This shows the individual's courage to no longer avoid these feelings, but to consciously face them head-on. Meanwhile, the phrase “Sampai ku tahu dunia tak lagi menyakiti” (until I know the world no longer hurts) is interpreted as a change in emotional state, where pain is no longer the center of inner experience. At this stage, individuals begin to view life with a calmer attitude because the negative emotions that previously weighed them down have been processed and accepted. This interpretation is in line with the statement of one informant who said that “the lyrics ‘you call out the evil that envelops you until you know the world no longer hurts’ reflect the process of healing deep emotional wounds” in an interview with [18].

Table 6. Stanza 6

Signifier	Signified
<i>Perang telah usai Perang telah usai Aku bisa pulang Kubaringkan panah Dan berteriak, "Menang"</i>	This stanza describes the end of an individual's inner struggle. The term “war” is used as a metaphor for emotional conflict, ‘return’ depicts a person's return to a safer and more peaceful state of mind, while “victory” reflects success in facing and overcoming that emotional conflict.

In stanza 6, the informant sees this as the final phase of inner turmoil, when the emotional conflict that was previously felt begins to be resolved. The phrase “Perang telah usai” (the war is over) is interpreted as the end of an inner state filled with pressure, tension, and emotional wounds. Meanwhile, the phrase “Aku bisa pulang” (I can go home) is interpreted as the individual's return to a more secure, comfortable, and calming emotional state. This section marks the transition from a defensive and persistent attitude to a stage of inner healing. This interpretation is in line with the state-

ment of one informant who said that “the part ‘the war is over, I can go home’ feels the strongest because it describes the shift from struggle to calmness” in an interview with [19].

Furthermore, the phrase “Kubaringkan panah Dan berteriak ‘Menang’” (I lay down my arrows and shout, “victory”) is interpreted as a symbol of letting go of the defense strategy that has been used to deal with emotional pain. Arrows are interpreted as a symbol of vigilance and resistance, while the act of laying them down indicates a decision to no longer remain in a state of emotional alertness. The cry of “victory” is not interpreted as victory over another party, but rather as an individual's success in facing and overcoming inner conflict and emotional wounds. This interpretation is reinforced by the informant's statement that “the lyrics ‘I lay down my arrow and shout, ‘victory’” represent victory after going through conflict and pain” in an interview with [17].

Table 7. Stanza 7

Signifier	Signified
<i>Dan kubisikkan asal kau tahu bagaimana</i>	This stanza confirms the emotional state that has been achieved previously. Happiness, relief, and inner peace no longer appear temporarily, but have settled as a stable condition, while also serving as the conclusion to the entire emotional journey experienced by the individual.
<i>Rasanya bahagia sepenuhnya sampai</i>	
<i>Ku merasa lega, kau merasa lega</i>	
<i>Ku sampai di sana, kau sampai di sana</i>	
<i>Ku sampai di sana, kau sampai di sana</i>	

In stanza 7, which closes the song, the informant assesses that there is an affirmation of the emotional state that has been achieved after going through a long process of inner turmoil. The repetition in the 3rd and 7th stanzas has the same meaning of happiness and relief, so it is understood as a form of emotional reinforcement that shows that the individual is confident and stable with their inner state. The phrase “rasanya bahagia sepenuhnya sampai ku merasa lega, kau merasa lega” (I feel completely happy until I feel relieved, you feel relieved) is interpreted as a description of real and lasting happiness, which arises after the individual is able to overcome the emotional pressure and inner conflict that they previously faced. This happiness is not seen as a temporary feeling, but as the result of a long process of understanding, accepting, and managing emotions.

In addition, the phrase “I got there, you got there” is interpreted as a symbol of the complete achievement of emotional goals, when individuals feel that they have reached a point of inner security, calm, and stability. This interpretation is in line with the statement of one informant who said that “the part ‘it feels completely happy until I feel relieved, you feel relieved’ describes a person's success in finding real happiness after going through various stages of emotional struggle” interview with (Ginanti, 2025). This closing section also marks the end of the emotional journey in the song, affirming that inner peace and relief have truly been achieved.

In addition to the lyrical elements, the musical aspects of the song also play an important role in reinforcing the meaning of inner peace. The relatively calm melody, gradual tempo, and soft musical dynamics contribute to the emotional atmosphere that supports the interpretation of healing and emotional recovery. In this context, music functions as a non-verbal signifier that strengthens the signified meaning constructed through the lyrics, allowing listeners to experience the emotional journey more deeply. Building on this explanation, the lyrics of the song *Di Akhir Perang* show that meaning is formed through the relationship between the signifier and the signified, as explained in Ferdinand de Saussure's semiotic theory. Each stanza in the lyrics acts as a linguistic element—that is then interpreted by informants as a specific meaning related to the emotional experiences they feel. According to Ferdinand de Saussure (1916) [21] emphasizes that linguistic signs are arbitrary, so that meaning is not directly attached to words or expressions, but rather is formed through the relationship between linguistic form and the concepts understood by individuals.

This condition shows that the inner conflict depicted in the song “*Di Akhir Perang*” did not arise suddenly, but was formed through a long and exhausting emotional process. The turmoil was born from an accumulation of life experiences that triggered inner exhaustion and sadness, causing individuals to feel depressed and lose their sense of security. In situations like this, emotional reflection becomes an important stage for individuals to recognize, understand, and manage the emotions they are feeling.

The background to the emergence of this inner turmoil is also explained by [15] through a video uploaded to his personal TikTok account. He said that finding true love feels like coming home after going through a war. The metaphor of “war” is used to describe a phase of life that is full of exhaustion, emotionally draining, and often accompanied by sadness, before finally finding a place that provides a sense of security and acceptance.

The song “*Di Akhir Perang*” represents the closing phase of this process, when individuals finally reach a safe, calming emotional space that gives them a sense of belonging. Thus, this song describes an emotional journey from a stressful situation to inner relief, with love positioned as a form of recovery after prolonged inner conflict.

In the stanza that describes life lessons, markers related to cause and effect, such as the expression “you reap what you sow,” are interpreted as the initial stage of individual awareness of the realities of life and the consequences of every action taken. This is in line with research [22] which explains that song lyrics can function as a sign system to represent the process of self-reflection and life lessons through the relationship between signifier and signified.

Furthermore, stanzas containing markers such as “dead hands” and “the world no longer hurts” are understood as symbols of emotional resurrection and changes in individuals' perspectives on experiences of suffering. At this stage, informants assessed a shift in emotional condition from numbness to more active emotional awareness. The results of this study reinforce previous research [22] which shows that the meaning of song lyrics is dynamic and can undergo changes in meaning as the listener's emotional experiences develop.

The stanzas that repeat phrases such as “completely happy,” “relieved,” and “I’m there” are interpreted as representing the peak of emotional relief and the achievement of inner peace. In the song “Di Akhir Perang”, inner peace is not described as something that comes instantly, but rather as the result of a long process that begins with inner conflict, emotional exhaustion, and reflection on painful experiences. Expressions such as “relieved” and “completely happy” mark the final stage when individuals are able to accept themselves and rediscover emotional security.

Therefore, the journey towards inner peace in the lyrics of this song can be interpreted as a gradual psychological recovery process, in which individuals are finally able to make peace with the past and feel a more stable inner calm. This study is also in line with research [23] which states that the repetition of symbols in song lyrics can strengthen the relationship between the signifier and the signified, thereby making the meaning stronger and more permanent. Furthermore, in another stanza that expresses self-acceptance and recognition of inner conflict, the signifier forms a signified in the form of emotional deepening and the process of making peace with oneself. The informant interprets this part as a phase of acceptance of both positive and negative emotions as an inseparable part of life experience. This is in line with research [24] which concludes that song lyrics are often interpreted as a medium for inner reflection and self-acceptance through the language sign system in Saussure's semiotic perspective.

In addition, stanzas that contain words such as “war,” “return,” and ‘victory’ can be understood as symbols of an individual's inner journey in dealing with emotional pressure. The term “war” describes an inner state fraught with conflict, exhaustion, and intense emotional struggle. Meanwhile, “return” represents the process of individuals rediscovering an emotional space that provides a sense of security and tranquility. The meaning of “victory” refers to the stage when individuals are able to accept their emotional experiences, make peace with themselves, and achieve inner peace. These expressions represent the transition from a state of pressure to a calmer state of mind. Based on the results of this study, which is in line with the research [25] showing that the use of metaphors in song lyrics can enrich the meaning of signs, because one sign can represent complex and profound emotional experiences.

In the closing stanza, the repetition of markers similar to the previous section is interpreted as a form of reinforcement of the emotional state that has been achieved. This section serves as a resolution of meaning, where the relationship between the signifier and the signified has reached a point of emotional stability. Thus, this discussion shows that the results of this study are related to various previous studies that used Ferdinand de Saussure's semiotic approach. The difference in this study lies in its emphasis on the process of an individual's emotional journey, from inner conflict to the achievement of peace, thus providing an additional contribution to the study of emotional meaning in song lyrics.

4 Conclusion

The lyrics of Nadin Amizah's song *Di Akhir Perang* represent an individual's emotional journey from inner conflict to inner peace. Through Ferdinand de Saussure's semiotic approach, the meaning of inner peace is formed from the relationship between the signifier (diction, metaphors, and repetition of lyrics) and the signified (self-acceptance, emotional relief, and the end of inner turmoil).

Each stanza in the song shows stages of emotional journey that can be identified through the analysis of the relationship between signs and signifiers. Signs related to life lessons are interpreted by informants as the initial phase of self-awareness of the realities of life and the consequences of their experiences. Furthermore, signifiers that describe a state of numbness are understood as a form of emotional exhaustion, before individuals begin to be able to recognize and deal with previously suppressed negative emotions.

In the final stage, the emergence of the metaphors "war," "return," and "victory" was consistently interpreted by informants as symbols of the end of inner turmoil, the return of individuals to a safe emotional state, and the achievement of a process of reconciliation with oneself. The uniformity of meaning that emerged from the informants shows that the lyrics of this song have a strong emotional resonance and are easily associated with the inner experiences of the listener. Thus, the song "*Di Akhir Perang*" functions not only as a piece of music but also as a reflective medium that conveys inner experiences and the process of emotional recovery. This study confirms that music plays an important role in representing human inner experiences and can be a means of reflection and emotional recovery in everyday life.

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